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FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL CONGRESSES. — The French Archæological Congress was held this year at Vannes, where its forty-eighth session opened on June 28th and closed on July 3d. Vannes is peculiarly well fitted as a place of meeting for a gathering of this sort, as its museum contains one of the most precious archæological collections anywhere to be seen, and in its neighborhood are to be found large numbers of megalithic monuments, the alignments of Carnac, grand menhirs and dolmens, the covered alleys of Gavrinis, with their enigmatical sculptures, and others. A large tumulus was to be opened before the members of the Congress on July 4th, near Vannes, and an excursion to Finisterre was planned after the meeting. The Congress was attended by French, English, Spanish, and Italian archæologists. — The Russian Archæological Society will hold its next meeting at Tiflis, beginning on Aug. 20th, old style. The programme consists of the following divisions: — 1. Prehistoric Antiquities; 2. Pagan and Classical Antiquities; 3. Christian Antiquities; 4. Musliman Antiquities; 5. Art; 6. Monuments of Speech and Writing; 7. Linguistics; 8. Historical Geography and Ethnography. A temporary museum is to be organized for the exhibition of the antiquities discovered in recent years in various parts of the empire.

THE "APOLLO" OF TENEA. — "The tendency of to-day," says A. Milchhöfer, in the last number of the *Archäologische Zeitung*, "is not as strong as it used to be to explain the marble sculptures of naked archaic youths, in rigid position and with long hair, exclusively as representations of Apollo. The bronzes lately found are specially instructive in this connection, as they are demonstrably not intended to represent the god, even when they are votive offerings. Their aim, in the older period of art, is in the great majority of cases to represent the giver in a more or less typical form." It seems that these most ancient statues are sepulchral monuments, a conclusion which, as Mr. Milchhöfer very justly argues, cannot be settled upon supposed internal evidence alone, but must be supported, if possible, by determining the places in which they were found. In the case of the well-known so-called "Apollo of Tenea," at Munich, Mr. Milchhöfer has been able to prove, from the testimony of eyewitnesses who were present at the discovery, that it was found in an ancient cemetery, upon a stone slab which served as the covering of a tomb. It is probable, therefore, that the "Apollo" is a sepulchral monument.

DIOGENES OF ATHENS(?). — The British Museum has obtained from Babylon a statuette of Hercules, seated on a rock, over which is thrown the lion's skin; his left hand has rested on the club, but both hands, as well as most of the club, are wanting. The material is limestone, and from the same block is hewn the thin plinth of the figure. On the front of the plinth is inscribed the dedication,

ΣΑΡΑΠΙΟΔΩΡΟΣ ΑΡΤΕΜΙΔΩΡΟΥ ΚΑΤΕΥΧΗΝ. On the left return of the plinth is the artist's name, ΔΙΟΓΕΝΗΣ ΕΠΟΙΕΙ. In both inscriptions the letters have been painted red. From the type of Hercules, the form of the letters, and the use of *ἐποίηι* for *ἐποίησε*, we have here clearly to do with a work of Roman times; but whether the sculptor is to be regarded as the same Diogenes who, according to Pliny, was employed by Agrippa on the Pantheon in Rome remains uncertain. The dates would agree, but the merits of the newly found statuette do not in any way approach what would be expected from an artist whose works in Rome were highly approved. — *Academy*.

EPIDAUROS. — Excavations lately carried on at Epidaurus have resulted in the clearing of the great theatre built there by the sculptor Polykleitos, said to be the best preserved of all Greek theatres. Fifty-two rows of seats, and a portion of the stage, which was supposed to have been entirely destroyed, have been unearthed. A beautiful statue of Hygieia, supposed to be a work of Polykleitos, has also been found. Prof. Lambros, whose report on the excavations will be found in the *Athenæum* of July 9th, urges the continuation of the work, as many important discoveries are still to be expected.

BYZANTINE ART AT MOUNT ATHOS. — Last summer (1880) Mr. Spyridon P. Lambros of Athens paid a visit to the twenty monasteries of Mt. Athos (see p. 171, div. I of this volume of the REVIEW), for the purpose of examining their libraries, and seeing whether they contained any unpublished MSS. of importance. Of this visit he took advantage in order to study the works of Byzantine art still preserved in these ancient institutions. The following passage, translated from his report (*Ἐκθεσις Σπυρίδωνος Π. Λάμπρου πρὸς τὴν Βουὴν τῶν Ἑλλήνων περὶ τῆς εἰς τὸ Ἅγιον Ὄρος ἀποστολῆς αὐτοῦ. Ἀθήνησιν. 1880*) seems of interest: — "It is well known that, for many reasons, most of which had to do with the religious differences existing between the Eastern and Western world, everything Byzantine was despised and decried by the Franks. Nothing, however, suffered so much from this unjust judgment as Byzantine art. According to the usual acceptation of the term as applied to art, *Byzantine* means stiff, lifeless; out of drawing, false in color. The judgment thus implied is, unfortunately, confirmed by the specimens of Byzantine painting one finds in European museums, which usually contain only the ordinary unartistic products of common workmen, mechanical saint-painters of recent centuries. The true art of the predecessors of Giotto and Orcagna is not known, and has to be studied, if at all, in the groves of the Holy Mountain (Athos). Here are still to be seen in all their immortal beauty the works of the Apelles of mediæval Hellenism, that Panselenos of whom all know the name and fame, few the works, and none the date or history. The works of art at Mt. Athos have been studied indeed by two foreigners, the French Didron and the Russian Sebastianoff; but the former occupied himself solely with

the symbolism of Christian art, and the æsthetic efforts of the Russian nobleman resulted in only a collection of six hundred photographs, which adorn the Museum at St. Petersburg, and are well worthy of study. In directing my attention to Byzantine art at Mt. Athos, I had, of course, no notion of placing my efforts by the side of these gigantic and expensive works. My purpose was a more practical one. Desiring to restore Byzantine art to credit, I thought I should most readily accomplish this by bringing out in some one of the art establishments of Western Europe an album of chromolithographs and woodcuts of a few of the most important Byzantine art-works from the Holy Mountain. Accordingly, having succeeded in inducing the distinguished artist M. Gillieron to accompany me, I have had the pleasure of seeing the first half, at least, of my purpose realized. We have now, indeed, ready for the press, very accurate colored copies and pencil drawings of the more important frescos of Panselenos, that adorn the church of the Arch-abbot at Caryæ, as well as copies of the more important historical miniatures from the MSS. which we found in the libraries. I took care also to obtain colored copies of many of those beautiful and elaborate antique capitals which adorn the Byzantine MSS., as well as of many vignettes of all descriptions. With these it is my intention to illustrate the explanatory text, which, if the work prove a success, as we hope it may, will accompany our edition of Byzantine works of art. In order to impart variety to our work as a whole, we have, further, obtained drawings and photographs of certain other works of art, as well as of some sacred utensils."

SANDRO BOTTICELLI. — Mr. C. Heath Wilson writes to the *Academy* of June 11th, that his attribution to Botticelli of an unfinished picture lately found in the magazines of the Uffizi at Florence (see p. 132, 1st div. of this volume, under "Museums and Collections") has been indorsed by those in authority, and that the painting will be placed in the gallery. "It is by no means in every respect a first-rate example," says Mr. Wilson, "but as showing Botticelli's method of procedure, and the principles of painting advocated by Cennino Cennini, it is invaluable; while, as containing numerous portraits of Savonarola and his contemporaries and adherents, its interest is unique."

GIOVANNI SANZIO. — An altar-piece by Giovanni Sanzio, the father of Raphael, existing in a church at Castello di Gradara, near Pesaro, has lately been repaired by order of the Italian Minister of Public Instruction. The artist employed was Signor Filippo Fiscali, of Florence. The picture had suffered to a grievous extent by the dampness of the church, the smoke of candles, and general neglect. The method of repairing it is an interesting testimony to the change of ideas on this subject which has taken place among the Italians. The detached color has been carefully laid down; the coating of dirt, the accumulation of centuries, has been removed without injury to the true surface; parts entirely fallen away have been stuccoed and then washed with water-color of an harmonious neutral tint. Thus no retouching or imitative mending is attempted anywhere. This is a great advance in sound principles, and it is thus that the frescos in Assisi have been repaired. Several works of Giovanni Sanzio have recently come to light, all described as pictures of remarkable power, good design for his period, and rich and powerful color. In consequence, some surprise has been expressed that Gio-

vanni should have thought it necessary to place his son under the instruction of Pietro Perugino, being himself so capable a master of the art. However that may be, these pictures show, in an interesting manner, that the genius of the immortal son was inherited from a father who was in reality a much better artist than has hitherto been credited. — *The Academy*, June 11th.

DÜRER. — Mr. Charles Ephrussi, in an article entitled *Deux Portraits dessinés par Albert Dürer — Rapports Artistiques entre l'Allemagne et la Péninsule Ibérique au XVI^e Siècle, à propos de Albrecht Dürer e sua Influencia na Peninsula, par M. Joaquim de Vasconcellos*, which was published in the *Chronique des Arts* of May 28th and June 25th, having spoken of the intimate relations between Dürer and the Portuguese factors at Antwerp during the artist's stay in that city, continues as follows: — "It has been thought that Dürer's influence was recognizable to a certain extent in the art of the Iberian Peninsula, and especially of Portugal. Thus, Cean Bermudes sees in Fernando Gallegos a disciple of the master of Nuremberg, and the Count Raczyński maintains that the paintings of Grão-Vasco, instead of showing Italian influence, as has been supposed, are *decidedly* the outcome of Dürer. But such assertions are not sufficient seriously to establish a real relationship between the art of Dürer and that of the Peninsula. What is of more consequence is that Dürer's theoretical works were soon appreciated and translated beyond the Pyrenees, and served for a long while as a canon to the artists of Portugal. Francesco d'Ollanda speaks of Dürer in his *Dialogues* (1549). Luiz da Costa (born 1599) translates into Portuguese the *Four Books of the Proportions of the Human Body*. Felipe Nunes (1614) frequently quotes the scientific works of Dürer, especially the *Treatise on Proportions*, in the Latin edition. These quotations, accompanied by eulogiums, continue to the middle of the eighteenth century; after that time French influence predominates, and Dürer seems to have been forgotten. Nor was Dürer less known and appreciated in Spain. From the middle of the sixteenth century Juan de Yciar makes good use of the treatise on the proportions of the human body and of that on measurements. Carducho, in his *Dialogues*, praises our master, 'because he not only worked with such great excellence, as his works evidence, but also wrote many treatises on these matters with superior knowledge and science.' Finally, Pacheco, in his *Arte de la Pintura*, adduces the *Passion* and the *Life of the Virgin* as models, admires above all the portraits of the master, and, in a classification of the most celebrated painters, places Dürer third after Michelangelo and Raphael, and before Titian. Until the close of the eighteenth century, the Spanish writers give marked attention to Dürer. At the same time, his works were much sought after in Spain. The sombre Philip II. collected Dürer's designs and woodcuts, especially those illustrating the Apocalypse. Carducho speaks of the sale of the *Passion* at an auction in the first half of the seventeenth century. Dürer figures also in other public sales, notably in that of the collection of the famous Antonio Perez. The authority thus exercised by Dürer over the extreme Occident of Europe, which need not at all be exaggerated, shows very well how universal the glory of the master of Nuremberg had become. We owe thanks to M. de Vasconcellos for having thrown a brilliant light on this new phase of the history of art in the sixteenth century."

MUSEUMS AND COLLECTIONS.

THE LOUVRE. — A picture by Lenain, *The Card-Players*, disappeared lately from the Louvre in broad daylight, no one knows how, and was shortly afterwards returned, it is said, in the same mysterious manner. — The Minister of Public Instruction has asked for a grant of 130,000 francs to purchase for the Louvre the fine collection of Chaldean antiquities formed by M. de Sarzec, Vice-Consul of France at Bassorah. — A credit of 100,000 francs has been voted by the Chambers to defray the expenses of removing the magazines, offices, etc., which still occupy part of the Louvre, to the imminent danger of the precious collections it contains.

THE LUXEMBOURG. — M. Léon Bonnat, of whose works the Luxembourg contained not a single specimen, has presented to it his portrait of Léon Cogniet, exhibited at this year's Salon. The project of removing the collection to some other building is said to have been abandoned.

NEW MUSEUM IN PARIS. — A new museum of grand proportions is seriously talked of, to be devoted entirely to the works of such living painters, foreign as well as French, as have already acquired a certain fame.

BRITISH MUSEUM, LONDON. — "The annual Parliamentary Return of the Accounts and Progress of the British Museum, which has just been issued," says the *Athenæum*, "cannot be perused without gratification. The progress which we have hitherto from time to time noticed appears to be eclipsed by the immense move forward." From the short abstract of the Report given in the *Athenæum* the items relating to art matters are here again excerpted: — "The most noticeable feature in the accounts is the bequest of Mr. William White, a sum amounting to about 62,000*l.*, of which about 4,000*l.* has been judiciously expended in the erection of sheds in the inner quadrangle for the reception of sculptures recently housed under the colonnade of the front façade, and in the rearrangement of the boiler, erection of a new boiler-house, and generally in improving the warming apparatus throughout the Museum. The total of visitors has risen from 782,823 in 1879 to 839,374 last year, a significant increase when we remember that visits to certain departments in course of removal were frequently performed under discouraging circumstances. In the general administration much has been done. The removal of a large proportion of the natural history collections to South Kensington has set free a very extensive series of galleries and rooms, into which the Etruscan sarcophagi and fictilia, the Egyptian funereal and domestic antiquities, the archaic fictilia of Cyprus and Greece, and some of the British and mediæval remains have been already carried and arranged. At the same time the Buddhist sculptures from the Amravati Tope, and other antiquities formerly in the Indian Museum at South Kensington, have been set up on the great staircase, and the Crace collection of London topographical drawings is displayed in the King's Library. . . . Provision has been made in the estimates of the current year for supplying a limited number of public institutions in the United Kingdom with electrotypes of coins, and copies of drawings and engravings taken by a photographic printing process, the object in view being to contribute to the formation of collections of such works in the principal centres of population throughout the kingdom, as a means of education. . . . Few antiquities excite more popular interest

than the Assyrian and Babylonian, of which Dr. Birch reports considerable acquisitions, both artistically and philologically valuable; and Egypt has contributed, by the hands of travellers, a good store of relics from the tombs and plains. The ivory carvings and bronzes from Van are of the highest style of Assyrian art. In the Greek and Roman department several additions to the frieze of the Parthenon have been made, and perhaps the finest marble just added is the statue of a boy extracting a thorn from his foot, — a most interesting work of the realistic school of Greek sculpture, found on the Esquiline Hill at Rome. Further gifts by Canon Greenwell enrich the Department of British and Mediæval Antiquities and Ethnography, which records numerous gifts of cinerary urns, flint, and bronze implements; a hoard of silver objects from Cornwall; Limoges enamels; Phœnician, Roman, Cypriote, Venetian, and German glass; rare Peruvian vases, and ancient Chinese pottery. The Department of Coins has not added anything to the early English series, but the Oriental collections have been reinforced by several presents made by Mr. Pitman, Mr. John Evans, and Consul Henderson. . . . The comprehensive collection of London views and maps is, perhaps, the most popular addition to the Department of Prints and Drawings, which has enriched its collections with examples of numerous members of the German, Dutch, Flemish, French, Italian, and English schools."

ROYAL MUSEUM, BERLIN. — The war which has broken out concerning the authenticity of the Rubens lately bought from the Schönborn Collection, continues with increased acrimony. Professor A. von Werner, Director of the Academy at Berlin, has published an article in the *Gegenwart*, condemning the picture, and denying the competency of others than artists to have a voice in matters of art. This has called forth a rejoinder from Mr. Bruno Bucher, in the Vienna *Freie Presse*, in which he analyzes Prof. von Werner's positions, and maintains that artists in general are not necessarily good judges, and are but seldom qualified to decide in questions concerning the history of art. At the same time Professors Gustav Spangenberg and Oskar Begas, both members of the Academy, have printed a joint statement in the Berlin *Post*, in which they declare that the authorities of the Museum had the advice of a committee of experts, of which they, as artists, were members, and that this committee unanimously recommended the purchase of the picture in question. The affair again resolves itself into the old quarrel between the artists on the one hand, and the critics and "art-scientists" (*Kunstgelehrte*) on the other. The artists desire to see only "good" pictures bought, according to Prof. von Werner, while the art-scientists care also for genuineness and historical value. One cannot help siding with Mr. Bucher, when he says that the Museums would fare badly if only those works were to be bought which happen to be looked upon as "good" by the artists of the day. Imagine the effect of an Ingres as the director of a gallery, — an artist who told his pupils never to look at a Rubens, and to shut their eyes when they passed one!

ADELAIDE, SOUTH AUSTRALIA. — The English papers state that twenty-one pictures were purchased at the Melbourne Exhibition "to form the nucleus of an art gallery at Adelaide." This gallery is probably identical with the "National Gallery" mentioned on p. 172, 1st division of this volume of the REVIEW.

ART EDUCATION.

THE FRENCH SCHOOL AT ROME. — The works of art lately sent to Paris by the French students at the Villa Medici are said, by a correspondent of the *Chronique des Arts*, to be, on the whole, not of the most brilliant, and to show that the standard, far from having been raised, has sensibly declined. Rome, this writer thinks, is too near Paris, and the Villa Medici is no longer that closed asylum in which painters and sculptors lived aside from the world, absorbed in their one occupation, — the *cultus* of art. He concludes by saying that he shall not endeavor to explain the cause. "I record the effect, and I deplore it from all points of view, notably because no time will be lost, undoubtedly, in making a breach into the institution of the Prix de Rome. Those who still believe in Italy and its influences will be treated as blockheads. What a splendid reply we might give, had the pensioners of the government aided us by furnishing good arguments. Will M. Lanson's *Age of Iron* [a group in sculpture to which the author gives high praise] and M. Wenker's small portrait be sufficient for the purpose? I fear not."

FRENCH SCHOOLS OF DECORATIVE ART. — The law establishing a National School of Decorative Art and a National Museum at Limoges has been promulgated in the *Journal Officiel* of July 7th. — The Minister of Public Instruction has proposed to the Chambers the establishment of a National School of Industrial Art at Roubaix, for the purpose of giving a new impulse to the manufacture of tapestries in Flanders. The city of Roubaix offers the land and a grant of 600,000 francs towards the construction of the necessary buildings, to which the state is to add a further sum of 900,000 francs.

EXHIBITIONS AND SALES.

THE SALON OF 1881. — The "Prix du Salon," given by the state, has been awarded to M. Boucher, sculptor, who exhibited a plaster group, *Filial Love*, and a terracotta portrait bust. No candidates for the prize were presented by the sections of painting and of architecture. The travelling stipends, also given by the state, were distributed as follows: — Section of Painting, Lucas (*Sappho Dying*), Bertrand (*Fatherland*), Rosset-Granger (*Eros*); Section of Sculpture, Etcheto (*François Villon*), Carlier (*Before the Age of Stone*); Section of Architecture, Chancel ("Salle des Pas-Perdus" for a Court of Appeal, and Monument commemorating the Constituent Assembly at Versailles), Rapine (*Château de Puyguithem, Périgord*); Section of Engraving, Henri Lefort. — The receipts of the Salon for admissions, catalogues, and at the restaurant, amounted this year to a grand total of 362,300 francs, being 101,410 francs in excess of last year. There will be a net profit of about 50,000 francs. — The state bought 52 paintings and 25 works of sculpture by 76 artists. The city of Paris secured four pieces of sculpture and one painting. — Private advices announce, upon apparently good authority, that another American artist, Mr. William M. Chase, received a "mention honorable" (for his *Portrait of Mr. Duveneck*), but that the award was accidentally omitted in the published list.

PARIS. — The opening of the "Exposition de Gravure du Cercle de la Librairie" took place on Monday, July 11th.

LONDON. — It is reported that not less than thirty-one public art exhibitions were open in London on July 1st.

MILAN. — No prizes were to be given at the National Exhibition of Arts and Industry held at Milan, to prevent the bickerings and recriminations which are the usual result. A single exception has, however, been made, in favor of a young Venetian artist, Emilio Marsili, to whom has been awarded the Prince Humbert Prize for his plaster statue, *The Vocation*. It represents a boy singing at the top of his voice from a piece of music which he holds in his hand, and totally absorbed in his occupation. This statue is said to be the great artistic success of the Exhibition. The right to reproduce it in bronze has been acquired by a rich amateur of Venice.

VIENNA. — An interesting and curious exhibition was opened at the Austrian Museum of Art and Industry, Vienna, on May 4th. It consisted entirely of jugs and similar vessels, and was arranged in two divisions, the first embracing the productions of the past, from the prehistoric period in Europe down to the nineteenth century, the second those of our own time. The first section numbered about one thousand objects in clay, glass, tin, wood, and stone, including, of course, large numbers of the well-known and highly prized Rhenish ware of the sixteenth and seventeenth centuries.

BRUSSELS. — The Exposition Générale des Beaux-Arts at Brussels opens on Aug. 14th, and closes on Oct. 16th.

SIMLA. — An exhibition will be held at Simla about the middle of September, for the encouragement of those decorative industries which have a direct connection with the fine arts of India, Persia, and Arabia, handed down by tradition. Special prizes are offered for carving in ivory and wood, for lacquer and enamel work, for painting on copper and gold, and for the inlaid metal work of Moradabad. — *Academy*.

MONUMENTS.

A statue of the Scotch poet Tannahill is to be erected in his native town of Paisley, and £780 have thus far been raised for the purpose.

The colossal equestrian statue of Napoleon III. at Milan, modelled by Prof. F. Barzaghi, and cast by Galli of Florence, is said to be one of the best works of its kind lately executed.

RESTORATIONS, ETC.

THE MONUMENTS OF FRANCE. — The budget lately voted by the French Chambers contains an item of 1,580,000 francs for the preservation of the historical and megalithic monuments of France.

THE ANTIQUITIES OF IRELAND. — Mr. R. W. Cochran-Patrick writes to the *Athenæum* as follows: — "The reclamation of waste land in Ireland on a large scale will in all probability be in operation ere long, and one result will be the necessary destruction of many remains of prehistoric times, and the discovery of many relics deposited in the soil. I have placed on the notice paper of the House of Commons the following amendment on the Land Bill: — 'Clause 25, page 17, line 20, after "improvement," insert "That, whenever advances are made from the treasury for the purpose of reclaiming or improving waste or uncultivated land, on which archæological remains exist, likely

to be injured by the operations, accurate plans, views, and descriptions of such remains shall be taken in triplicate, and one copy shall be deposited in the British Museum, one copy in the Library of the Royal Irish Academy, and one copy in the National Museum of Scottish Antiquities in Edinburgh. And that efficient means shall be taken to preserve and secure for the national collections all relics of antiquity which may be discovered in the course of the operations," — with the view of directing attention to the subject, and in the hope that something will be done, either by government or by the learned societies, to preserve an accurate and permanent record of what otherwise would be lost forever for scientific purposes."

TELL'S CHAPEL. — Mr. Ernst Stückelberg, of Basel, has returned to his work in Tell's Chapel, and it is reported that he hopes to complete the decoration during the autumn of next year. One of the large mural paintings is finished, the other begun. They represent *The Oath on the Rütli*, and *The Shooting of the Apple*. Two smaller paintings will represent *Tell's Escape from the Vessel*, and *The Death of Gessler*.

THE KREMLIN AT MOSCOW. — A cable telegram, dated Paris, July 1st, announced that the Kremlin was in flames in several places, fired, probably, by political conspirators, but added that the Russian authorities were trying to hush up the news of the disaster, which may possibly explain the absence of later details. The Kremlin is the old fortified part of Moscow, and forms one of the five divisions of the city. Its destruction would be cause of regret, even artistically, as it contains many churches and other buildings of interest in the history of Russian architecture.

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS. — The last meeting of this Society, held in London on June 24th, was presided over by Mr. James Russell Lowell, the United States Minister to England.

NECROLOGY.

SOLOMON ALEXANDER HART, R. A., born at Plymouth, in April, 1806, Librarian of the Royal Academy since 1865, and Professor of Painting in that institution from 1854 to 1863, died on June 11th, at London. For a more extended notice of his life and works, see the *Athenæum* of June 18th. Mr. Hart was an Israelite.

EDOUARD IMER, French landscape-painter, born at Avignon about 1820, died lately. He received a medal in 1865, and another of the second class in 1873, but did not exhibit at the Salon for several years. Recently he lived in retirement at Venice, where he was occupied in copying some pictures by Carpaccio.

ANNA MARIA ELIZABETH JERICHAU-BAUMANN, the well-known painter, and wife of the Danish sculptor, Jerichau, died lately at Copenhagen. She was born, according to the most trustworthy authorities, of German parents, at Warsaw, on Nov. 21st, 1819, although other

sources give Copenhagen as the place, and 1825 as the year, of her nativity. Her artistic studies were made in Düsseldorf. She painted historical and allegorical pictures (*Denmark*, and *Rule, Britannia*), genre scenes, and portraits, and her works were admired for the masculine strength of her brush.

PETIT-WÉRY. — The body of a young painter of Lille of this name was found in the Deule last March, the indications pointing to the suspicion that a murder had been committed. The death of M. Petit-Wéry was the cause of great regret, and a committee of artists and literary men has been formed at Lille to raise funds for the benefit of the mother, widow, and two infants of the deceased, and for the purpose of erecting a monument over his grave.

EDMUND TETZNER, a German genre painter of realistic tendencies, died at Weimar on May 21st. He was born at Langensalza, and studied in Weimar under Bauer. His pictures, mostly humorous, were very popular, and many of them have been published in the illustrated papers.

GEORGE ZOBEL, a mezzotint engraver, chiefly of portraits, and a frequent exhibitor at the Royal Academy, died in the last week of June.

MISCELLANEOUS.

MICHELANGELO'S MEDICI STATUES. — The statues of Lorenzo and Giuliano de' Medici on their monuments in the Medici Chapel have been taken down from their niches to be moulded. "Fine casts from these statues," very justly observes Mr. C. Heath Wilson, in communicating this interesting piece of information to the *Academy* of June 25th, "from the new and excellent moulds, may well be considered among the most precious gifts that could be placed before the sculptors of any school, especially if they are kept near the eye, when the infinite skill with which they have been executed and the grandeur of their forms in every part may be fully appreciated." Mr. Wilson was allowed to examine the statues very closely, and describes them enthusiastically and in detail in the journal named.

"MR. THOMAS, FROM THE U. S.," the reported purchaser of some paintings at a late London sale at extraordinarily high prices (see page 143, last number of the *REVIEW*), turns out to be, according to the *Athenæum*, "Mr. Thomas Holloway, the proprietor of a well-known establishment in Oxford Street, and the benevolent founder of Holloway College, Mount Lee, Egham," or, as another paper puts it, the well-known patent-medicine man.

ART EXPORTS TO AMERICA. — "As an example of the avidity with which fine prints are now purchased on the other side of the Atlantic," says the paper quoted in the preceding paragraph, "we may state that the bulk of the 'artist's proofs' from Mr. Simmons's plate of *Monarch*, the lion painted by Mdlle. R. Bonheur, which we admired the other day, have been sent to the United States."

